

AGO
NEWS

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Retrospective Exhibition

The Visual Poetry of Christopher Pratt

BY JOYCE ZEMANS

ALTHOUGH THE PAINTINGS OF CHRISTOPHER PRATT are firmly rooted in the Newfoundland experience, his images integrate ideas and emotions that transcend reality, and emerge as powerful archetypes. *Christopher Pratt: A Retrospective*; Sam and Ayala Zacks Wing, North; February 21 - April 10; Organized by the Vancouver Art Gallery.

The imagining powers of our mind develop around two very different axes. Some get their impetus from novelty; they take pleasure in the picturesque, the varied and the unexpected. The imagination that they spark always describes a springtime. In nature, these powers, far from us but already alive, bring forth flowers.

Others plumb the depths of being. They seek to find there both the primitive and the eternal. They prevail over season and history. In nature, within us and without, they produce seeds—seeds whose form is embedded in a substance, whose form is eternal.

Gaston Bachelard

Christopher Pratt is an artist in mid-career. Yet his imagery has taken hold and implanted itself within the minds of Canadians. His has been a search for eternal forms that he has seldom compromised. As a student at Mount Allison in the 1950s, Pratt recognized the power of abstract art but he also believed that to communicate as an artist he had to work with familiar images. He began to reconstruct the visible world in light of his own experience while acknowledging modernist concerns to integrate structure into meaning.

To do so he had to create his own visual language. Neither narrative signs nor metaphors for reality, his paintings emerge into consciousness as the direct result of the artist's imagination rather than through any attempt to reproduce, interpret or symbolize reality. As he describes it, "The birth process of the work of art begins with zero. The act of creation is the production of one. And the distance between zero and one is even greater than the distance between one and infinity."

Though a Newfoundlander and a Canadian, the source of Pratt's conceptual and ordered vision can be clearly linked to the Precisionist tradition in American art. Art historians such as John Baur and Barbara Novak have traced the evolution of this predominantly east-coast style from the early luminers and John Singleton Copley through the nineteenth-century "Luminists" to twentieth-century artists such as Charles Sheeler, Charles Demuth, Edward Hopper and contemporary abstract geometric artists like Sol Lewitt. Novak attributes this tradition's strong tendency towards abstract formal design and its great feeling for the "thingness of things" to an indigenous respect for measurement, factuality and scientific values. Pratt was instinctively



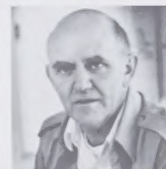
Christopher Pratt (Canadian, b.1935), *Memorial Window*, 1982; silkscreen, 44.7 x 50.8 cm. Collection J. Ron Longstaffe.



Christopher Pratt (Canadian, b. 1935), *The Lynx*, 1965; screenprint, edition of 20, 43.2 x 74.9 cm.

attracted to similar values and it is not coincidence that he studied engineering before deciding to become a painter. In its anonymous surfaces, its sharp clarification of objective forms, its emphasis on light and space, its classical silence and its planar stress, his art embodies the definitive aspects of this style.

Pratt was heir to the inherited myths of the New-



John Christopher Pratt was born in St. John's, Newfoundland in 1935 into an old established family of Newfoundlanders. Respecting his family's wishes, he first studied engineering and medicine before switching to the Faculty of Fine Arts at Mount Allison University in 1954. He continued his studies at the Glasgow School of Art, and began to paint full time in 1963. He began exhibiting in 1965, and soon was recognized as one of the great classicists in contemporary Canadian art. Between 1975-81 Pratt was Member of the Board of the Canada Council, and in 1983 was awarded the Companion of the Order of Canada for his contribution to Canadian culture.

foundland experience, particularly those originated by the province's poet laureate and Pratt's Great-Uncle, E.J. Pratt. But it E.J. Pratt's vision, in which man was locked in mortal combat with a hostile nature, conditioned Pratt's early artistic experience, it holds little interest for the mature artist. Though knowledgeable in the natural sciences and in biology, a fisherman and a lover of animals, Pratt envisions the universe as a "geophysical entity in which the biological is rare."

Many historians and critics have linked Pratt's art to a Canadian "Atlantic regional school of magic realism," positing Alex Colville as its Mount Allison mentor. However, Michael Greenwood is accurate when he suggests that "to associate Christopher Pratt with any kind of realist purpose is... to completely misinterpret the nature of an art concerned, by the painter's own admission, with defining qualities of experience rather than with the portrayal of specific objects or events." Though artists like Hugh Mackenzie, Tom Forrestal and D.P. Brown were, along with Christopher and Mary Pratt, students at Mount Allison when Colville taught there, one cannot generalize about the similarities in their work.

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Educational Exhibition

History! What's It Got To Do With Art?

BY CATHERINE STUDLEY

REMOVED FROM THEIR HISTORICAL CONTEXT and function, works of art serve only a small portion of their original purpose. Yet in innumerable ways they give us valuable insights into the cultural, religious, and political conditions at the time of their making. *History! What's It Got To Do With Art?*; Gallery E; February 22 - April 13; Organized by the Art Gallery of Ontario.

When we visit an art gallery we often forget that the paintings and sculptures we enjoy seeing there were created in very different circumstances for a very different audience of viewers. The artists, and in some cases, the patrons had a particular purpose in mind in making these works. As we enjoy the beauty or the power of expression in a work of art, we can too often overlook the wealth of historical information that it communicates to us. Removed from its historical context and function it serves only a small portion of its original purpose. What can it tell us about its own time? What can it tell us about history?

History! What's It Got To Do With Art?, an educational exhibition assembled by Secondary Level Programs, Education Services at the AGO, explores this question using paintings, prints, photographs, and sculpture from the Permanent Collection. Works dating from the Renaissance to the present have been

selected to illustrate the ways in which art reveals history. The exhibition examines the role of the artist as social commentator and interpreter of history, the ways in which the artist's place in history has changed, and the place of the patron in shaping artistic production. Throughout this exhibition emphasis will be given to the content and intention of the works on view.

Designed for Secondary School students studying History and/or Visual Arts, *History! What's It Got To Do With Art?* is based on the idea that regardless of the artist's motivation in making art, his work will give us valuable insights into the cultural, religious, and political milieu that prevailed at the time it was made.

The power of art to communicate effectively with large numbers of people has given it strategic importance for proponents of religious creeds and political ideologies throughout history. The Council of Trent in its final session in 1563 reaffirmed the idea that art was "the Handmaiden of the Church" and Mattia Preti's huge *St. Paul the Hermit* is a dramatic expression of this declaration. Preti was fervent in his effort to draw the viewer into a vortex of spiritual intensity, thus



Mattia Preti (Italian, 1613-1699), *St. Paul the Hermit*, c. 1656-60; oil on canvas, 233.7 x 181.0 cm. Collection AGO, Frank P. Wood Endowment, 1968.

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Averys Inspired by Canada



Milton Avery (American, 1893-1965), *Road Through the Hills*, 1938; watercolour, 55.8 x 76.2 cm. Private Collection.



Milton Avery was born at Altmar, New York in 1893. He was a self-taught painter, and during the 1930s found a fresh approach to painting landscape and the figure. It was mainly through Avery's work that Matisse's decorative colour painting survived in American art in the 1940s. Retrospective exhibitions at the Baltimore Museum of Art in 1952 and at the Whitney Museum of American Art in 1960 and 1982-83 established Avery as one of the outstanding American painters of his generation. Milton Avery died in 1965.

BY KAREN WILKIN

EARLY IN HIS CAREER, AMERICAN ARTIST MILTON AVERY spent the summer of 1938 at Rivière-au-Renard, close to the Atlantic tip of the Gaspé Peninsula. While this trip was only the beginning of a personal dialogue with the Canadian landscape, the watercolours produced on this vacation came to represent a decisive turning point in Avery's painting style. *Milton Avery*, Gallery of Contemporary Art, February 7 - April 13; Organized and circulated by the Agnes Etherington Art Centre, Kingston, Ontario.

Back in the 1960s, when I was a student, I visited the home of collectors who had Abstract Expressionist canvases in the living and dining rooms and Milton Avery animal pictures in the children's bedrooms. While we now would say "lucky children," this rather condescending segregation was typical of the way Avery was perceived at the time. He was seen as an engaging original, a charming but eccentric addendum to the Abstract Expressionist generation, linked to them because of proximity and friendship, but set apart by his steadfast pursuit of altogether different notions of what painting could be.

Yet Avery was hardly a peripheral figure during the watershed years of American abstraction. Quite the opposite. Although he was almost a generation older than most of his radical artist friends and, although (unlike them) he had had a fairly conservative, provincial art training, he was nonetheless a valued and influential colleague. Avery was close to Adolph Gottlieb, Mark Rothko, and Barnett Newman; and the Averys, the Gottliebs, the Rothkos, and the Newmans remained intimate friends for years, spending summer holidays together and visiting one another's studios.

They were bound together by their common dedication to modernism, even though they seem to have had very different conceptions of what modernism meant. They agreed that a painting was an independent, autonomous object, not a replica of something pre-existing, and they agreed that the European avant-garde offered invaluable lessons. But for many of the younger New York painters in the 1930s and 1940s, Picasso and Synthetic Cubism were of primary interest as models for formal invention, and while it is possible to connect



Milton Avery (American, 1893-1965), *Sketcher in the Rockies*, 1947; watercolour, 55.9 x 76.2 cm. Collection Marianne Friedland.

Avery's use of flat, interlocking planes with Synthetic Cubism, it is not a useful comparison. Avery never dissects his forms, never splits single objects into multiple planes. Things remain intact, simplified into expressive, unified shapes. A more important divergence was the younger painters' fascination with Surrealist theory and their deep attraction to the notion that the unconscious could be a source of imagery. Avery seems to have been uninterested in these ideas. He continued to be a painter who responded to what he saw - to actual experience - while Gottlieb, Rothko, and Newman (and many of their fellows) abandoned the visible world as a stimulus and began tapping their interior lives as sources for their paintings. Eventually, they turned the raw materials and the experience of picture-making itself into their subject and made them the carriers of their deepest feelings. Throughout this evolution, Avery remained a cool and distanced commentator on the appearance of his surroundings.

Of all his European predecessors, Avery seems closest to Matisse, because of his subject matter, his thin radiant colour, and his economically drawn shapes. Despite the frequent comparisons and the fact that he was certainly familiar with Matisse's work, Avery always denied the connection and refused the possibil-

ity of any influence. But like Matisse, Avery was an observer who focussed his attention on the circumscribed world of his daily life, in and out of the studio. It was an intensely ordinary world, devoid even of the exotic studio trappings that Matisse loved to paint. No matter how freely he painted them, no matter what liberties he took, Avery's starting points were his family and friends, familiar rooms, commonplace birds, domestic animals, and the landscape of the places where he spent his summers.

Like Matisse, Avery strove to transform this observed world by the force of his formal inventions. He was no more literal a painter than his Abstract Expressionist colleagues (and he drew upon feelings no less deeply, nor was he a less inventive manipulator of paint). At his best, Avery distilled the ordinary into the extraordinary, translating the three-dimensional objects and deep space of his everyday experience into surprising two-dimensional structures, by means of his idiosyncratic shapes, his equally idiosyncratic colour, his vigorous and delicate touch. His early Gaspé watercolours and his late marvelous beach pictures alike turn ocean, shore, and sky into flat, ambiguous passages of "pure" painting. In addition to their individual merits, Avery's best, radiant paintings, far from seeming like *retardataire* images in an age of expressionist abstraction, can also appear to prefigure the cool colour abstraction of a later generation.

These days Avery is, happily, coming into his own, and is no longer relegated to being an irrepressible footnote to the history of Abstract Expressionism. Perhaps the "new" interest in figurative art has something to do with recent widespread appreciation of his art. The Whitney Museum of American Art's retrospective exhibition of 1982-83, along with Barbara Haskell's accompanying catalogue, provided a fine overview of Avery's development, yet some aspects of his work can still be examined more closely. Given Avery's dependency on observed reality, it's of particular interest to try to chart his reaction to both familiar and unfamiliar surroundings. The Averys travelled a fair amount. Summers were spent on the Atlantic coast, in New England, or in upstate New York. There were trips to Florida, Mexico, Canada, and Europe. Sometimes, Avery's travels were clearly critical to the growth of his art: a new environment could provoke new kinds of compositions, new colour harmonies. At other times, it is equally clear that Avery filtered a previously unknown environment through his powerful, formal conceptions, so that he sought out "Averys" in places he had never been before.

Avery's two extended trips to Canada exemplify the extremes of his approaches to unfamiliar settings. The first trip, a stay on The Gaspé Peninsula in Quebec, early in his career, led to conspicuous change and to works that we now see as among the first truly characteristic Averys. His second trip, almost a decade later, took him to a farm near Cobourg, Ontario and then to the Canadian Rockies. This long expedition led to equally memorable pictures, but they represent another side of Avery. We see the mature artist, secure in his own vision, confronting landscape notable chiefly for its intractable picturesqueness, and translating it into his own robust language. This exhibition, therefore, brings together both seminal and fully developed, typical works by one of America's most provocative painters.

Published by the Agnes Etherington Art Centre, a fully illustrated catalogue accompanies the exhibition, and is available in the AGO Book Shop. This article is an excerpt from the catalogue. The exhibition has been made possible with the generous support of Morgan Stanley Canada Ltd.

Karen Wilkin, curator of the exhibition, is an independent critic and curator.

Milton Avery, Gallery of Contemporary Art,
February 7 - April 13

CHRISTOPHER PRATT continued from p. 1

Though not a realist, Pratt was, without doubt, bolstered by Colville's example in his determination to remain tied to recognizable images. Like Colville he has made a particular geographic place the source of his art, and like him, Pratt relies on measure and precision, working through a long and extensive process of refinement. Their differences, however, are too great for them to share an aesthetic context. Colville's art speaks of particular place and time; Pratt's imagery often conflates the two into an abstract ideographic image. Colville has pointed out that their essential difference lies in the relationship of the artist to the work.

"I once said to Christopher Pratt that the real difference between our stuff is that... the person in his paintings or prints is the person who is looking at them, the consciousness is outside the work. For me this is absolutely out. There has to be an [internal] consciousness, who could be animal or human."

While Colville insists that he, and only he, is experiencing the scene portrayed and that the viewer must identify with him, Pratt removes his presence from the painting. The spectator must confront and experience the image directly.

Pratt is more rightly the spiritual heir to the Precisionist tradition - a tradition known to both Colville and Lauren P. Harris. He, however, has developed from it a language that speaks as deeply as pure abstraction. Founded in his experience of the Avalon Peninsula, Pratt's art is about eternal truths. It is about belonging and about alienation, it is about life and death. He has plumbed the depths of being to create images that prevail over season and history. They capture our imagination and implant within us seeds - "seeds whose form is embedded in a substance, whose form is eternal."

Published by the Vancouver Art Gallery, a fully illustrated catalogue accompanies the exhibition and is available in the AGO Book Shop. This article is an excerpt from the catalogue. Assisted by a grant from the Canada Council, the exhibition has been made possible by the generous support from the Continental Bank of Canada.

Joyce Zemans, curator of the exhibition, is Dean of the Faculty of Fine Arts at York University.

Christopher Pratt: A Retrospective. Sam and Ayala Zacks
Wing, North, February 21 - April 10

HISTORY continued from p. 1

allowing the viewer to share a moment of religious ecstasy and enlightenment with the saint, thereby having his faith reinforced. Such powerful art was intended to bring the flock back to the fold at a time when the Catholic Church was fighting to reform itself and recover ground lost to Luther and Calvin.

The works that make up this exhibition are not simple illustrations of historical events; rather they document a milieu, a social environment, often referring to a specific historical event, location, or personage. These works provide us with valuable information about how people lived, how they dressed, and they give us clues to their customs and social mores.

A slide presentation will be available to visitors to the exhibition. Extended information labels and a handsheet will provide visitors with explanatory notes on the works in the exhibition.

To book school tours for Grades 9 to 13, please call the Scheduling Officer at 977-0414, ext. 200.

Catherine Stalley is Secondary Level Senior Education Officer at the AGO.

History! What's It Got To Do With Art? Gallery E,
February 22 - April 13

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of programs, consult the Events' listing on pages 4 and 5. Exhibition <i>Object and Reference</i> closes Hands On! 1-4 pm Activity Centre Sunday Studio! 1-4 pm Films <i>Variety</i> 1 pm <i>The Lusty Men</i> 3 pm <i>Lightning Over Water</i> 5:30 pm Sunday Concert 3 pm Walking Tour <i>Milton Avery</i> 2 pm Sunday Start with Art <i>Naum Gabo</i> 11 am Sunday Studio Hands On! 1-4 pm Films <i>The Naked Spur</i> 1 pm <i>Alice in the Cities</i> 3 pm <i>Paris, Texas</i> 5:30 pm Activity Centre Sunday Studio! 1-4 pm Hands On! 1-4 pm Films <i>Tokyo-Gal!</i> 1 pm <i>Tokyo Story</i> 3 pm <i>Sansho the Bailiff</i> 5:30 pm Walking Tour 2 pm <i>Christopher Pratt</i> Activity Centre Sunday Studio! 1-4 pm Hands On! 1-4 pm Films <i>Pull My Daisy</i> 1 pm <i>Permanent Vacation</i> 1:30 pm <i>Stranger Than Paradise</i> 3:30 pm	Gallery closed Mondays. Shops and Restaurant open.	Art Rental/New works by young artists	Lecture <i>The Ulysses Syndrome</i> 8 pm Art & Aperitif 5:30 pm Art & Aperitif 5:30 pm Art in the Morning <i>Paul Peel and his Pals</i> 9:30 am Noon-hour Film <i>The Rebel Angel</i> 1 pm Shop for Valentine gifts at The Impulse and Jewellery Shops. Art & Aperitif 5:30 pm Special Evenings for Members <i>Milton Avery</i> 7 pm Art & Aperitif 5:30 pm	Members' Preview <i>Christopher Pratt</i> 2-9 pm	Exhibition <i>Milton Avery</i> opens Noon-hour Film <i>Jack Bush</i> 1 pm Exhibition <i>Christopher Pratt</i> opens Noon-hour Film <i>The Time Machine</i> 1 pm Noon-hour Films <i>Potters at Work & Sentinels of Silence</i> 1 pm Exhibition <i>M. Pistoletto: Orchestra of Rags</i> opens Slide Lecture by Michelangelo Pistoletto	Exhibition <i>History: What's It Got To Do With Art?</i> opens
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

THE COLLECTION IN FOCUS

The Machine-Works of Oppenheim

BY BARBARA FISCHER

FROM THE BEGINNING OF MARCH TO APRIL 20, 1986 THE Art Gallery of Ontario will show a recently acquired installation work by internationally known American artist Dennis Oppenheim. The work, entitled *Launching Structure #2. An Armature for Projection*, has been donated to our international contemporary collection by the artist last year and, with recently purchased drawings related to this installation, represents an important addition to the representation of Oppenheim's work in our collection.

Dennis Oppenheim first came to attention in the later part of the 1960s through his conceptual sculptural work such as site-markers and other land-based projects. He took part in that radical transformation of sculpture when, like many other artists at that time, he rejected the notion of sculpture as the production of a vertical, isolated object and instead moved out of the studio to "look for" or "locate" objects. In the resulting works sculpture came to embrace other notions of making than those that had existed before: the artist could remove or indent material, such as earth, and these marks could be temporary rather than permanent. Today these works largely exist as photo-documents, one of which, entitled *Annual Rings* by Dennis Oppenheim, has been in our collection since his retrospective at the AGO in 1978.

But Oppenheim's work is marked by an extraordinary wealth of ideas, concerns, and researches. He observed of his own working process as being one of "scanning," a process of "always leaving something undone so that there is enough room for spin-offs." Almost concurrently to the land projects he made body-related works in which his body became not only the tool but also the material and/or the object of the work.

The AGO owns a work by the artist from 1969 which is part of this particular group of works. Entitled *Condensed 220 Yard Dash*, it consists of a set of photographs which show the artist's legs in running motion. Beneath these photographs are stacks of square plaster casts which bear the imprint of Oppenheim's footsteps.

These works evolved into more subjective works



Dennis Oppenheim (American, b. 1938), *Launching Structure #2*, 1981-82; mixed media installation at the Vancouver Art Gallery. Collection AGO. Photo J. Gorman.

that often were characterized by an articulation of intense psychological moments, or by clearly autobiographical traits. In one such work, entitled *An Attempt to Raise Hell*, 1974, a clothed puppet is forced to slam its forehead into a large, polished metal bell. The strike, caused by magnetic forces, occurs every one hundred seconds and produces the sounding of the bell. The resulting echo reverberates in the surrounding space not unlike the images and feelings that haunt one's imagination. This work was also purchased for our collection in 1978.

Since 1979 Oppenheim has been constructing much larger, room-filling installations whose components resemble factory production gear, industrial plants, laboratories, and more recently, launching structures.

Launching Structure #2, the work donated to the AGO, was built for an exhibition at the Hirshhorn Museum and Sculpture Garden in 1981 and was exhibited both at the Bonlow Gallery in New York and the Vancouver Art Gallery in 1982. Its components, among others, are a butane gas ignition system on mobile towers, spinning glass rods with rockets and fountains, copper ricolchet shields on casters with blue

glass windows, a carbon arc light, and revolving wheels with fountains, rockets, and flares. When exhibited in New York the flares and rockets were lit in a spectacular firework which accidentally smoked out the gallery. Needless to say, the flares, rockets, and butane ignition system will not be activated during this exhibition.

Dennis Oppenheim is interested in machines as metaphoric and physical analogues to thinking. However, the machine-works, as these recent installations including *Launching Structure #2* are sometimes called, are not intended to exalt social and material progress via rational development. In his work, machines represent abstract thought as merged with the processes of the imagination and the driving forces of desire. The multiplicity of components and their partial, fragmented appearance resemble industrial [industrious] production processes, but they suggest not so much a linear, progressive movement as much as they seem to be activated by "leaps" and "sparks" of the imagination.

Barbara Fischer is Assistant Curator of Contemporary Art at the AGO.

Exhibitions

Object and Reference: Sculpture from the Canadian Contemporary Collection Gallery of Contemporary Art and Signy Eaton Gallery through February 2. Works by Snow Carr-Harris, Magor, Collier, David Rabinowitch, and Royden Rabinowitch display the characteristics of two dominant directions of sculptural inquiry over the past two decades.

Naum Gabo: Sixty Years of Constructivism Sam and Alaya Zacks Wing through February 9. This exhibition is the first full retrospective of the work of the pioneering Russian-American Constructivist sculptor Naum Gabo, whose explorations of new materials and scientific perspectives early in the century helped develop a new sculptural language. The 66 sculptures and 61 drawings in the exhibition are representative of all phases of Gabo's artistic career. This exhibition has been organized by the Dallas Museum of Art with the generous support of a grant from the National Endowment for the Arts, a federal agency, and an indemnity from the Federal Council on the Arts and Humanities. Additional funding has been provided by Akin, Gump, Strauss, Hauer and Feld and Knoll International, Inc.

Jack Bush: Early Work 1927-57 Gallery E through February 9.

This exhibition traces Bush's development from the late 1920s and concentrates on a large body of work completed before 1957. The significance of these early paintings, many of which are highly expressionistic and gestural, have been largely obscured by the tremendous success of the artist's later colour-field abstractions. Organized and circulated in Ontario and Nova Scotia by the ACO, the exhibition is made possible by a grant from Northern Telecom Limited.

Image and Process: The Graphic Work of Richard Hamilton

Margaret Eaton Gallery through March 2. British artist Richard Hamilton is best known for his role in the founding of Pop Art. This exhibition consists of over 70 drawings, watercolours, and stage & final proofs relating to some of his most famous prints. Organized by The Tate Gallery, London, England.

Chin Chiang and the Dragon's Dance Walter Trier Gallery through March 23.

This exhibition consists of 17 original watercolours, a Chinese lion's mask and special displays demonstrating the different stages of production of this popular children's book, written and illustrated by Ian Wallace and published by Atheneum Press in New York in 1984.

Milton Avery Gallery of Contemporary Art February 7 - April 13.

This exhibition is selected from a body of work created on two expeditions to Canada, a decade apart, by American artist Milton Avery. Inspired by the landscape of the Gaspé, Cabot, and the Rocky Mountains, the paintings provide a valuable insight into the development of Avery's unique, individual style. Organized by the Agnes Etherington Art Gallery, Kingston, Ontario. Made possible with the generous support of Morgan Stanley Canada Ltd.

Christopher Pratt: A Retrospective Sam and Alaya Zacks Wing, North February 21 - April 20.

An exhibition of 150 paintings, watercolours, serigraphs, and drawings of one of Canada's leading contemporary painters, represent-



Christopher Pratt (Canadian, b. 1935), *Young Girl with Seashells*, 1965, oil on board, 71.1 x 46 cm. Collection Memorial University Art Gallery.

ing his artistic production from his student days to the present. This first comprehensive analysis successfully links Pratt to the predominantly east-coast, Precisionist tradition in American art. Organized and circulated by the Vancouver Art Gallery. Made possible by generous support from Continental Bank of Canada.

History: What's It Got To Do With Art? Gallery E

February 22 - April 13. This educational exhibition, assembled by Secondary Level Programs Education Services at the ACO, explores how a work of art communicates historical information, and examines the role of the artist as social commentator and interpreter of history. The paintings, prints, photographs, and sculpture are selected from the ACO's Permanent Collection or are on loan to the Gallery. To arrange school tours for Grades 9 to 13, please call the Scheduling Office at 977-0414, ext. 200.

Michelangelo Pistoletto: 'Orchestra of Rags' East Lobby

February 28 - April 6. Michelangelo Pistoletto, one of Italy's foremost contemporary artists whose work was most recently seen in *The European Iceberg Drift* at the ACO, will reconstruct his installation *Orchestra of Rags* (1968) in the East Lobby. This work is a prime example of Pistoletto's long association with *Arte Povera* and uses such 'poor' materials as rags, bricks, hot plates, and kettles. Presented in cooperation with the Instituto di Cultura Italiana, Toronto, the installation at the ACO is complemented by an exhibition of the artist's mirror works and his *Venus of Rags* (1967) on view at the Institute through April. Pistoletto, who lives and works in Turin, has been exhibiting internationally since the early 1960s and recently participated in large-scale exhibitions dedicated to *Arte Povera* in Turin, Madrid, and New York. See lectures.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries Fourteenth through 20th century paintings from the Gallery's Permanent Collection and long-term loans; 19th and 20th century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during February. Dates are subject to change.

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston Tom Thomson Memorial Art Gallery, Owen Sound through February 2

William Nolman: The Stamp of a Studio The Edmonton Art Gallery through February 23

Alma Buddhi Manas: The Later Work of Lauren S. Harris Vancouver Art Gallery February 7 - March 8

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario Laurentian University Museum and Arts Centre, Sudbury February 12 - March 9

Canadian Jungle: The Later Work of Arthur Lismer The Montreal Museum of Fine Arts February 14 - March 30

"Artists with their Work" Programs

John Brown and Wendy Coad: Painting Art Gallery of Northumberland, Cobourg through February 9

John Brown: Installation Laurentian University Museum and Arts Centre, Sudbury through February 9

Clarissa Inglis: Sculpture Art Gallery of Windsor through February 12

Sybil Goldstein: Painting St. Lawrence College Art Gallery, Kingston February 3 - 27

Anna Gronau: Film Screening Kingston Artists' Association February 7 - 8

Nancy Johnson: Painting and Drawing Spectrum Art Gallery, London, Ontario February 11 - March 8

Jane Buyers: Sculpture Laurentian University Museum and Arts Centre, Sudbury February 12 - March 9

Judith Doyle: Film Screening London Regional Art Gallery, Ontario February 14

Midi Onodera: Film Screening London Regional Art Gallery, Ontario February 21

Fast Worms Films: Film Screening Kingston Artists' Association Inc. February 21 - 23

Clarissa Inglis: Sculpture Kitchener Waterloo Art Gallery February 27 - March 23

Anna Gronau: Film Screening London Regional Art Gallery, Ontario February 28

Lectures

The Ulysses Syndrome: Contemporary Greek Art The Jackman Hall Wednesday, February 5, 8:00 pm

Ian Vorres, Director, Vorres Museum of Contemporary Greek Art. A slide lecture that examines the leading role Greece has played and continues to play in western art and that analyzes contemporary Greek art in relation to the international art of our time. Mr. Vorres' address will also include a brief description of the collection and facilities of the Vorres Museum of Contemporary Greek Art. Admission free.

A Slide Lecture by Michelangelo Pistoletto The Jackman Hall Friday, February 28, 6:00 pm

In conjunction with the installation of his work *Orchestra of Rags*, Michelangelo Pistoletto will discuss his art in a public slide lecture. Free admission.

Milton Avery Gallery of Contemporary Art Sunday, February 23, 2:00 pm Karen Wilkin, Guest Curator of the current exhibition, leads a walking tour of Milton Avery's works. Free with admission.

Christopher Pratt Zacks North Gallery Sunday, February 23, 2:00 pm Join renowned Canadian artist Christopher Pratt as he conducts a walking tour of the current exhibition of his paintings. Free with admission.

Hands On

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, portraiture, line, and sculpture are part of the fun. **Hands On** is open each Tuesday afternoon between 3:00 and 4:00 pm. Free tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages

4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Supported by George Weston Limited.

Activity Centre

Advanced Studies in Visual Art

September 1986 - May 1987 Applications by Secondary School students are invited for adjudication for entrance to the 1986-87 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual, critical, and historical awareness. As a pre-college program the Advanced Studies curriculum gives special attention to those students preparing for post-secondary studies in fine art.

Students should submit slides of 12 examples of original work for the Studio Program. Up to five original papers on a particular aspect of art history, or an analysis of a major work, or original student poetry or prose may be presented for application to the Art History/Criticism Program. All students must submit letters of recommendation from their teachers and also write a brief statement (250 words) explaining their interest in the course and describing previous art-related experiences. Thirty classes are held Saturdays from September 1986 to May 1987, 9:00 am to 1:00 pm. Tuition: \$150 for Gallery Members, \$175 for non-Members. Call Activity Centre at 977-0414, ext. 369 for details.

Sunday Studio: A Parent/Child Art Activity February 2, 9, 16, 23 Sundays 1 - 4 pm

A free studio art drop-in program for the family. Artists' materials available for drawing, painting, printmaking, and sculpture. Activities under the guidance of Gallery School artists. Children under age 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.

Senior Gallery School March 26 - May 29 Wednesdays and Thursdays 7 - 10 pm

Studio art courses for adults, taught by professional artists, are available to the novice and the more experienced student. Course offerings include: Introduction to Drawing, Intermediate Drawing, Experimental Drawing, Life Drawing, Painting with Acrylic, Watercolor, Intermediate and Advanced Painting, Introduction to Printmaking, and Sculpture.

Registration is accepted by mail or in person and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition: \$110 for Gallery Members, \$135 for non-Members for ten three-hour classes; \$10 studio fee for printmaking classes; \$15 studio fee for sculpture classes. Cheques may be postdated to March 26. No refunds after the first week of classes. Faculty and course offerings subject to change and available on sufficient registration. Call the Activity Centre at 977-0414, ext. 369 for details.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during February: Tuesday to Thursday at 12:15 pm and 2:00 pm. Wednesdays at 7:30 pm. Friday at 11:15 am and 2:00 pm. Saturday at 2:00 pm** and 4:00 pm. Sunday at 1:00 pm and 4:00 pm.

Sunday "Talk of the Week" by Gallery staff at 2:00 pm

***Artful Conversation**, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

**On the last Saturday of each month, this talk will be signed for the hearing impaired.

The Grange

Built around 1817, the Grange is an important part of Ontario's heritage. Once a centre of social and political life in Upper Canada, it is now among the most popular museums in Toronto.



Spring Luncheon/Lecture Series

The Grange Music Room, 11 am Tickets must be obtained in advance from The Grange. See instruction for ordering on page 6. Tickets are \$7 for Members and \$10.50 for non-Members.

This series on 19th century gentleness takes place in The Grange. Lectures are followed by an informal luncheon presented by The Grange Volunteer Committee.

Artistic Ladies of the Wilderness: Impressions of Upper Canada Tuesday, April 8, 11 am

Mary O'Brien: An English Lady as Pioneer Tuesday, April 22, 11 am

William Morris Botanical Connection The Grange Music Room Thursday, March 6

The William Morris Society and The Grange are co-sponsoring an illustrated lecture by Jim Eckenwelder, Associate Professor of Botany at the University of Toronto. Refreshments will follow "Below Stairs." Tickets are \$5 and must be purchased in advance.

Sunday Concerts

Sunday Concert Series The Walker Court February 9, 3 pm

The Royal Conservatory of Music joins with the Art Gallery of Ontario to hold Sunday concerts that highlight performers from the Conservatory.

This month's concert will feature Victor Danchenko on the violin and Anton Kubalek on the piano. The program will include works by Brahms, Prokofiev, and Smetana.

Concerts are free with Gallery admission. This series is made possible through the generous support of Northern Telecom.

Spectrum

The second program of *Spectrum*, the ACO video newsmagazine about programs and current affairs at the Gallery, will be shown during February on Rogers and the Ontario Cable network. Highlights of the show include segments on the Richard Hamilton, Naum Gabo, and Jack Bush exhibitions, and the ACO film series. **Wenders/Larmusch: I'm a Stranger Here Myself.**

Watch for *Spectrum* on your cable system, and tune in for exciting behind-the-scenes reports on your Gallery.

Travel AGO

England: Oxford, Kent, and London
April 23 - May 2, 1986

From town house to country house, this tour offers an unusual view of the architecture and artistic tastes of the British gentleman and gentlewoman. From the medieval treasures of Canterbury and Ighite Mote, we will trace England's historical past through its stately houses and gardens, and will conclude with a most contemporary experience - a visit to the Henry Moore Foundation near London. As always, private collections and receptions highlight this trip.

Contemporary Art in Europe

June 2-24, 1986
This fast-moving trip will travel to England, Germany, Switzerland, and Italy to visit museums, private collections, artists' studios, and international dealers. Highlights include the International Art Fair in Basel and the gala opening of the 42nd Venice Biennale. This tour is designed for those with a keen interest in contemporary art. Art Curator Dr. Rold Nasgaard has been instrumental in planning the itinerary and will accompany the tour.

Belgium, Northern France: Rendezvous of the Arts

September 17-28, 1986
Let's explore Brussels this autumn: the antique markets, baroque guild houses, and Art Nouveau architecture! We'll visit the House of Rubens in Antwerp, the great van Eyck altarpieces in Ghent, and the Flemish masterpieces of Bruges. A picturesque drive through the beautiful French town of Nancy and on to the Gothic Cathedral in Reims. Join us and savour the art, the food, and the beer of Belgium, in addition to real champagne in champagne country.



Japan

October 17 - November 6, 1986
The Gallery's second art tour to Japan - a full three weeks, with stopovers in Kyoto, Kurashiki, Nara, and Tokyo as in the previous trip. In addition, this trip will include a journey into the more remote back country with visits to the plains of Kanazawa and the mountains of Takayama. Ancient architecture, sculpture, painting, ceramics, theatre, and gardens are all on the list.

Looking Ahead...

The Kingdom of Two Sicilies: Spring 1987
Oxford Study: April 1987

GOHISES

Looking at Contemporary Art

The Kingdom of Two Sicilies: Bewildered by contemporary art? Want to learn more but you're not sure where to start? Then it's time to join Adult Programs' staff for a three-week course exploring contemporary art in the AGO Permanent Collection and special exhibits. Gain confidence in your looking skills while confronting the powerful and often perplexing forms of current art. Discover how works by Canadian, American, and European masters reflect the complex concerns of modern life.

Choose one of the following series of three 90-minute sessions:

Tuesdays at 3 pm - March 18, 25 & April 1
Wednesdays at 6:30 pm - March 19, 26 & April 2
Fridays at 11 am - March 7, 14 & 21
Saturdays at 11 am - March 8, 15 & 22

Enrollment is limited to 25 persons per series. Folding stools are provided. Series Fee: Members \$12; non-members \$15. Order tickets from the Scheduling Office. Educational Services - see How to Order box on page 6.

Gallery Hopping



Mayor Drapeau talks to AGO member Frances Cohen at a private reception during the Gallery Hopping visit to Montreal to see the Ramesses II and Picasso exhibitions last summer. The Gallery Hopping program includes visits to museums, galleries, corporate collections, artists in their studios, and art installations in Toronto and other Canadian and American cities. A project of the Volunteer Committee.

Members' Activities

Art & Apéritif

No tickets or reservations needed. Every Wednesday at 5:30 pm at the Membership Desk in the lobby join a tour of one of the current exhibitions or the Collection and a get-together afterwards in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing.

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow instructions on page 6. A Member may buy up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start With Art

Coffee, juice, and breakfast cakes are served in the Members' Lounge at 11 am one Sunday each month, followed by a tour at noon. Tickets are \$5 and should be purchased in advance.

Naum Gabo: Sixty Years of Constructivism

Sunday, February 9, 11 am
The first full retrospective of pioneer Russian-American Constructivist sculptor Naum Gabo, who early in the century helped develop a new sculptural language.

Milton Avery

Sunday, March 2, 11 am
On two extended trips to Canada Milton Avery painted the countryside around The Gaspé, Cobourg, and the Rockies. Join us and tour this exhibition focussing on these familiar scenes. Organized and circulated by the Agnes Etherington Art Centre in Kingston, Ontario.

Art in the Morning

Coffee in the Members' Lounge at 9:30 am followed by a tour at 10 am. Tickets are \$3.50.

Paul Peel and his Pals

Wednesday, February 12, 9:30 am
View the works of 19th-century Canadian artists in Bohemian Paris. Tour with David Wistow, AGO Education Officer.

Milton Avery

Wednesday, March 5, 9:30 am
Explore this outstanding American painter's impressions of the Canadian landscape.

Special Evenings For Members

A Dynamic Duo: Milton Avery and Christopher Pratt
An American's impressions of Canada and a Canadian's view of his own country.

Wednesday, February 19

Join us for a tour of Milton Avery's restrained, yet shimmering, landscapes of the Gaspé, Cobourg, and the Rockies. Tour at 7 pm followed by dessert and coffee served in The Restaurant at 8:15 pm.

Wednesday, March 19

Explore this major exhibition of Newfoundland artist Christopher Pratt with art consultant and freelance writer Peter Day. Tour and discussion at 6:15 pm followed by dinner in The Restaurant at 7:30 pm.

For both evenings tickets are \$26.50. If you wish to purchase tickets separately, February 19th evening is \$8 and March 19th is \$22.50.

If a special diet is required, please inform the Volunteer Office when ordering tickets.

Invitation to Members

Christopher Pratt: A Retrospective
opens to the public at the AGO on February 21 and continues through April 20. On Thursday, February 20, Members and their guests are invited to preview the exhibition in the Zacks Gallery from 2 to 9 pm. Opening ceremonies with Christopher Pratt are at 6:30 pm in the Walker Court. Special events during the day include Gallery talks, films, and a book signing (4-5 pm) with Christopher Pratt and Joyce Zeeman, curator of the exhibition and author of the catalogue. Throughout the afternoon and evening, the Walker Court will feature music and regular bar service, and complimentary tea will be served from 3 to 5 pm.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets: Art Rental, The Restaurant, and Membership.

Art Rental Service

February 4 - March 3
Featuring a selection of works by young artists. Available for rent up to 6 months or for purchase. A project of the Volunteer Committee.

The Impulse Shop

It's Valentine time at the Impulse Shop! We have toys and games for the young, designer pieces for the sophisticated, on your list, and for the old-fashioned loved ones. The Grange Corner has many sentimental gifts. 10% Members' discount. A project of the Volunteer Committee.

The Jewellery Shop

Valentine gifts for your one and only - from the Jewellery Shop. A project of the Volunteer Committee.

The Reproduction Shop

Come for that spectacular gift during Christopher Pratt's exhibition. The Reproduction Shop has a wide selection of Pratt's reproductions ready to be framed. Also available are do-it-yourself metal frames and museum mounting. 10% Members' discount. A project of the Volunteer Committee.

The Book Shop

The catalogue *Alma Budzisz: The Later Work of Lawren S. Harris* by Dennis Reid is now available in The Book Shop at \$13. Members' discount of 10% applies. Present your \$1 off coupon with your name, address, and telephone number at time of purchase, or ask at the customer service desk for copies already reserved by coupon. These will be held until February 28th.

The Restaurant

Bring that special person for lunch at The Restaurant. During the week of February 10th through the 14th, we'll serve a special Valentine's Day menu. For the above dates please

call for reservations at 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects; for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by calling our Loans Consultant at 977-0414, ext. 261.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members and visitors in the lobby. All inquiries about Gallery membership welcomed, new and renewal memberships served, and gift memberships always available.



Friday, April 11, 1986. Walker Court. Art Gallery of Ontario. Two hundred and fifty dollars per couple. Dress: black and white. For invitation and further information call the Volunteer Office at 977-0414. A project of the Junior Committee of the Art Gallery of Ontario.

Volunteers Wanted

If you are interested in retail operations in a museum setting and like meeting people, The Impulse Shop, in the main lobby of the Gallery, could use a few more volunteers, especially for evenings and weekends. For further information please call the Volunteer Office.

The Art Gallery of Ontario is now closed to the public on Thursday evenings. Regular Thursday evening programs have been shifted to Wednesday evenings, when admission will continue to be FREE from 5:30-9:00 pm.

Films

Non-hour Films

Some of the best from the collection of the Edward P. Taylor Audio-Visual Centre. All films are free with admission to the Gallery. Starting time is 1:00 pm Fridays.

Friday, February 7

1 pm

Jack Bush

(1979, col., 57 mins.)
Bush talks about his life, his work, and the development of Canadian art. Featured also is an interview with Clement Greenberg. This film courtesy of the National Film Board.

Friday, February 14

1:00 pm

The Rebel Angel

(J.M.W. Turner 1775-1851) (1975, col., 53 mins.)
A look at the great and small works of Turner, celebrating his keen perception as an artist.

Behind the Scenes

The Campaign Begins!

On Tuesday, November 5, over 100 volunteers gathered in the Walker Court to officially launch the 1985/86 Annual Giving Fund campaign. Mr. Ian Woolley, Chairman of the fund drive and AGO President, Fredrick Eaton, were on hand to greet canvassers and discuss campaign objectives.

The Annual Giving Fund is strictly for the purchase of works of art. With the rising costs of buying art - prices have increased 300% in the last decade! - it is more crucial than ever to reach out to new donors, both individual and corporate.

If you would like to be a canvasser, or can offer some helpful suggestions on companies or individuals we might approach for support, please contact Diana Reibberger, Senior Development Officer at 977-0414, ext. 384.

Friday, February 7

1:00 pm

The Time Machine

(1973, col., 57 mins.)
Using examples from France, the U.S. Italy and Britain the film provides a unique history of the photograph.

Friday, February 28

1:00 pm

Potters at Work

A beautiful documentary by Mary Gross in which he attempts to reveal something of the spirit he sees operating in and behind the Japanese craft of pottery.

Sentinel of Silence

(1971, col., 18 mins.)

Narrated by Orson Welles, the film explores the ancient sites of Mexico.

Wenders/Jarmusch: I'm a Stranger Here Myself

The Jackman Hall

January 5 - February 23

Although American cinema has colonized the world, its development before the Second World War was largely influenced by many European and particularly German filmmakers who were lured to Hollywood by lucrative contracts, or who fled there for political reasons. This film series looks at the connection between two distinctive filmmakers, the German Wim Wenders and the American Jim Jarmusch, and shows how common underlying influences of earlier directors have affected their work.

This program has been prepared by Bob Huber in cooperation with the Edward P. Taylor Audio-Visual Centre. Our thanks to Mrs. Franceschetti at the Istituto di Cultura Italiana for her assistance in obtaining *Identification of a Woman*, and to Aetna Canada for their generous sponsorship of this series. Tickets are \$3.50 per film. \$5 for a double bill, and are on sale in the Audio-Visual Centre: Tuesday - Friday, 11 am - 5 pm. Wednesday until 8:30 pm. Entrance to The Jackman Hall via the McCaul Street.

Sunday, February 2

1 pm

Varian

(USA, 1984, col., 97 mins.)
Dir. Bette Gordon; with Sandy MacLeod, Will Patton
This film explores the feminine response to pornography.

3 pm

The Lusty Men

(USA, 1952, b/w, 113 mins.)
Dir. Nicholas Ray; with Susan Hayward, Robert Mitchum
This film is about solitude, ambition, and the insecurity underlying the apparently macho behaviour of drifters following the rodeo circuit.

5:30 pm

Lightning Over Water

(W. Germany/USA, 1979, col., 91 mins.)
Dir. Nicholas Ray and Wim Wenders; with Ray, Wenders, Ronee Blakely
An account of Ray's dying that is at once painful yet beautiful, but finally disturbing in its implications of mutual exploitation.

Sunday, February 9

1 pm

The Naked Spur

(USA, 1952, col., 91 mins.)

Dir. Anthony Mann; with James Stewart, Janet Leigh, Robert Ryan
The films Mann made with James Stewart offer insights into the uneasy relationships between men and women in a world of violence and action.

3 pm

Alice in the Cities

(W. Germany, 1974, b/w, 110 mins.)
Dir. Wim Wenders; with Rüdiger Vogler, Yella Rottländer, Liza Kreuzer
A photographer on assignment unexpectedly becomes surrogate father to a little girl. German with English subtitles.

5:30 pm

Pans, Texas

(W. Germany/France, 1984, col., 148 mins.)
Dir. Wim Wenders; with Harry Dean Stanton, Nastassja Kinski, Hunter Carson, Dean Stockwell
Inspired by Sam Shepard's *Motel Chronicles*, this film is a brilliant variation on the theme of *Alice in the Cities*.

Sunday, February 16

1 pm

Tokyo-Ga

(W. Germany/USA, 1985, col., 92 mins.)
Dir. Wim Wenders

This film combines Wenders' long-standing reverence for Ozu's films and his curiosity about the nature of contemporary Tokyo.

3 pm

Tokyo Story

(Japan, 1953, b/w, 134 mins.)
Dir. Yasujiro Ozu
One of the legendary classics of humanist cinema, this domestic drama deals with the disintegration of the Japanese family system. Japanese with English subtitles.

5:30 pm

Sansho the Bailiff

(Japan, 1954, b/w, 125 mins.)
Dir. Kenji Mizoguchi
This film is based on a story from the 12th century in which the wife and children of an exiled provincial governor are captured by slave traders. Japanese with English subtitles.

Sunday, February 23

1 pm

Pull My Daisy

(USA, 1959, b/w, 29 mins.)
Dir. Robert Frank and Alfred Leslie; with Allen Ginsberg, Gregory Corso, Peter Orlovsky, Larry Rivers. Written and narrated by Jack Kerouac.

A free improvisation of a scene from a Kerouac play called *The Best Generation*.

1:30 pm

Permanent Vacation

(USA, 1980, col., 75 mins.)
Dir. Jim Jarmusch; with Chris Parker, Leila Gastil, John Lurie
Two days in the life of a young man - this small road movie that is part subjective documentary and part drama.

3:30 pm

Stranger than Paradise

(USA/W. Germany, 1984, b/w, 90 mins.)
Dir. Jim Jarmusch; with John Lurie, Esther Bálint, Richard Edson, Cecilia Stark
The story of 16-year-old Eva dropping down from Budapest into the New York lives of Willie and Eddie. - Harlan Jacobson.

Behind the scenes

A Musical Celebration

When tiny six-year-old Wendy Wong stepped up the microphone in the Walker Court to sing *Away in a Manger*, she had to pause. The microphone towered above her and Choir Director Esther Lee hurried to adjust it to a height suitable for a member of the Toronto Chinese Baptist Church Children's Choir.

All proceeded smoothly after that and Wendy, as well as fellow choir members, sang with such sweetness and charm, that the audience was captivated throughout their program.

The occasion was the AGO's fifth annual Celebration weekend held last November 30 and December 1. Young Wendy was the first of five soloists for the Children's Choir, each a little older and none, therefore, bothered by being too small for the "mike." The Church's young singers were joined by the Children's String Ensemble and the adult Morning Choir to present a well-rounded Christmas program in both Chinese and English.

The Toronto Chinese Baptist Church located on Beverley Street across from Grange Park has an extremely active community program, and this was the first time they had ever performed at the AGO.

Throughout the Celebration weekend 10 choirs performed, and audiences were treated to music by, not only Chinese, but also Welsh, Estonian, Dutch, and Canadian musicians singing and playing songs from the 16th century to modern times. Furthermore, the choirs were part of an array of some 285 performers who came to entertain the AGO's 11,000 visitors during the weekend with mime presentations, dances, readings, and music from around the world.

The very successful musical program for the Celebration weekend was organized by Jo Lander, a long-time volunteer at the Gallery.



Volunteers Reach for a Million



Museum stores are in the news! *Time* magazine recently reported booming sales figures in North American museums and termed this means of support "mixing class with cash."

The volunteer-run retail shops at the AGO are no exception. This year, on their 40th anniversary of dedicated service to the Gallery, the Volunteer Committee hopes to reach one million dollars in sales. The Committee, whose members operate the shops, opened its first Gift Shop at the Gallery in 1954 to raise funds for acquisition of works of art for the Permanent Collection, which to this date continues to be its mandate.

Although there have been many subsequent changes – such as the takeover of the Book Shop by a professional staff in 1974 – over the years, the shops and services have blossomed into efficient and competitive retail operations. Art Rental Service, established in 1965, has proven its valuable support to local artists and dealers, and in addition to showing handsome profits, helped foster an interest in art in the community. The Jewellery Shop specializes in hand-crafted jewellery made by artists and artisans; The Reproduction Shop carries a wide selection of posters and prints, and The Impulse Shop, the latest addition to AGO retail facilities, is fully stocked with unique gifts for children and items related to the history and ambience of The Grange.

With 32 years of experience to build on, the Volunteer Committee has firmly established its ability to run highly successful, exciting, original shops in a professional manner. They are the managers, buyers, installers, designers, they do the inventory control, product development, advertising, and promotion. A total of 300 dedicated volunteers each donate their time and enthusiastic support to the shops.

The Collections Committee of the AGO continues to count on the support of the Volunteer Committee for a substantial annual sum of money for acquisitions. The Permanent Collection has been immensely enriched by the 113 works of art purchased by the Volunteer Committee.

The AGO urges its Members to help our volunteers reach their million dollar goal – you'll find it a most enjoyable experience.

AGO Receives Spectacular Gift



Tommaso di Stefano (Lunetti) (Italian, c. 1490/6-1564), *The Adoration of the Shepherds*, oil on panel, 75.6 x 49.5 cm. Collection AGO, Gift of Joey and Toby Tanenbaum.

A rare Italian Renaissance painting entitled *The Adoration of the Shepherds* by Tommaso di Stefano, called Lunetti, was recently donated to the Art Gallery of Ontario by Joey and Toby Tanenbaum. A fine example of the Florentine School, the painting is not only extremely valuable but has an interesting history. Previously in the collection of the Royal House of Bourbon, it was one of the numerous works of art captured from the King of Spain, Joseph Napoleon, by the Duke of Wellington after the Battle of Vitoria in 1813. Until its purchase by Mr. Tanenbaum, Chairman of the Old Masters Collection Committee at the AGO, it had remained in the possession of the Duke's descendants.

General Information

Admission
Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for Seniors
Students, full time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30-9:00 pm: FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Young Member (age 25 and under): \$15
Non-Resident (100 km beyond Toronto): \$25
Individual: \$35
Family/Dual: \$50
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office: 977-0414, ext. 292.

Gallery Hours
Tuesday Thursday Friday Saturday and Sunday: 11:00 am – 5:30 pm; Wednesday: 11:00 am – 9:00 pm; Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00 – 4:00 pm; Wednesday 12:00 – 4:00 pm and 6:00 – 9:00 pm; Closed Monday.

New Gallery Hours
The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops
The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewellery Shop are open daily 10:30 am – 5:30 pm; Wednesday 10:30 am – 9:00 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am – 4:00 pm; Wednesday 11:00 am – 9:00 pm.

Edward F. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am – 5:00 pm; Wednesday 8:30 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday 5:00 – 8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am – 5:00 pm; Closed Monday.

Members' Lounge
Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9:00 pm; Closed Monday.

Cameras
To protect works of art, we ask visitors not take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

Address Change

Please inform the Membership Office by: Mailing new address with a previous mailing label OR Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please: Address the department specified in Events listing. Specify date, name of event, and number of tickets. Indicate your name, address (with postal code) and phone numbers. Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.

AGO
NEWS

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AGO
NEWS

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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